

# CLYDE RIVER

## Sculpture

POLAR  
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CLYDE 1953-1980

From a vantage point of twenty five years, can one observe definite changes in the motivations to carve? For obvious reasons it is not possible to document unequivocally such a query.

Many carvers when asked are unable to provide a clear definition of their own motivations. Generally the casual spectator believes that the main motivation to carve has remained unchanged all these years, that carvings are mainly produced for material gratification. Yet, for the more profound viewer, financial rewards fail to explain the high creative climax encountered in the Clyde carvings. There is more than economic compulsion at work accountable for these magnificent works available with such regularity for over twenty years. These compelling creations have been conceived and nurtured to their successful completion through a complex set of motivations rooted in the spiritual element of the individual.

Their life style has undergone many changes. However, it is acknowledged that the Clyde people have more than any group clung tenaciously to their traditions and past legacy. In fact the argument of spiritual intervention gets more weight and significance when viewing carvings made throughout this period of development:- they show little or no stylistic change, retaining sincerity, strength and humour as common denominators.

These qualities tend to mirror the deeply traditional attitudes of the Clyde people that still flourish in spite of all surrounding turmoil.

At Clyde today, the urge is to "live on the land" where the stupendous landscape and fertile silence can be experienced. The people believe that as long as they can perceive the harmonies of their own world, the spirit will express itself through creative endeavour.

What more can be said if in their own accomplishments they find cause for pride and joy and so give us reason for contemplation.

Gabriel Gely

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Pauloosie Paniloo, 1980  
H. 47 cm. x 58.5 cm. x 33 cm.



Lydia Qayaq, 1980

H. 8.5 cm. x 11.5 cm. x 6.5 cm.





Roopie Natsiapik, 1979  
H. 13.5 cm. x 7.5 cm. x 9 cm.





Mary Hannu, 1979  
H. 10.5 cm. x 9.5 cm. x 7 cm.





Alooloo Inutiq, 1979  
H. 16 cm. x 10.5 cm. x 11.5 cm.





Kalluq Palituq, 1980  
H. 20 cm. x 18.5 cm. x 15 cm.





Pauloosie Paniloo, 1980  
H. 36 cm. x 35 cm. x 18 cm.





Etidlooie Kooyoo, 1979  
H. 19.5 cm x 16.5 cm. x 9.5 cm.





Qaonaq Palluq, 1979  
H. 16 cm. x 12.5 cm. x 9.5 cm.





Lydia Qayaq, 1979  
H. 17.5 cm. x 11.5 cm. x 7 cm.





Takialuk Qayaq, 1978  
H. 14 cm. x 8 cm. x 6 cm.





Elisapee Arreak, 1980  
H. 17 cm. x 23.5 cm. x 14.5 cm.





Elisapee Kunilusie, 1979  
H. 19.5 cm. x 8.5 cm. x 5 cm.



Elisapee Kunilusie, 1979  
H. 16 cm. x 7 cm. x 3 cm.



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